SUBURBAN VOICE

formerly SUBURBAN PUNK

No.11
75¢

LISA PUTIGNANO

IN THIS ISSUE:

THE EXPLOITED

PERSONALITY CRISIS

ICONOCLAST

HUSKER DU

ARTICLES OF FAITH

PUBLICATIONS

I've gotten a pile of various publications over the past few months and I figured it was time to compile a list. Send away for some of these 'zines and expand your mind. Always send a couple of stamps to cover postage, except where the price indicates that it's included...

PUDDLES OF BLOOD #1 (2980 Erie Ave., Cincinnati, OH 45208- send stamps) Kind of small, but reviews of junk food, interview with D.P.D.

PILEDRIVER #2 (#111, 13325 105th Ave., Surrey, B.C., Canada, V3T-1Z2-50¢) Cool 'zine that combines coverage of punk with pro wrestling! Interviews with NOTA, Down Syndrome, Peace Corpse, reviews, cartoons, Bill The Cat (!) and a cover shot of Hulk Hogan. Get it!

DR. SMITH #1 (620 Richmond St. West, #317, Toronto, Ont., Canada M5V-1Y9-$1.40 ppd) Interesting 'zine. Comes with a real fish bone. Lots of innovative collages, writing, cartoons, etc... A very visual 'zine.

BANG #3 (77 Newbern Ave., Medford, MA 02155-$5 for 5 issues) More mainstream coverage. Pictures are excellent, but they seem confused about what direction to take. Articles about Echo, Solution Set, Turbines, Girlschool, Joe Carrasco, reviews...

THE ALARM #2 (20 Bateman Ave., Newport, RI 02840-65¢) Really together fanzine. Good editorials, scene coverage, skate news. Interviews w/Neg. Approach, Black Flag, good cartoons, no record reviews. A real up and coming 'zine.

EXTRA CYST #1 (Box 273, RD-2, Hillcrest Road, Boonton, NJ 07005-$1.00) Thick 'zine. Writing isn't terribly good, but some decent cartoons. Interviews w/Breech Babies, Savage Circle. The next one should be better, I'm told.

PISSED AND PROUD #8 (Box 5011, Garden Grove, CA 92645- $1.00 ppd) Good 'zine with interviews of Killroy, DRI, Agression, Plain Wrap, MIA, scene reports. Good photos, reviews. Worth the buck.

FISH #4 (2 Peasenhall Lane, Cincinnati, OH 45205-50¢ ppd) 8 pager with Cincy scene report, reviews, Neg. Approach int.

MANGLED BRAINS (1840 Summit, Madison, WI 53705-75¢) Interviews with AOF, Husker Du, Crucifucks, Couch Flambeau, Sonic Youth, editorial, reviews. Not bad...

WITHDRAWAL #3 (24 Winslow Ave., Northampton, MA 01060-50¢) Ever-improving 'zine from WMass, with interviews of CFA, GFO, Pajama Slave Dancers.

xXx #6 (11 Sheldon Rd,Marblehead,MA 01945-$1.20 ppd) Best issue yet, with interviews of GBH, Black Flag, CFA, DOA, good pictures, cartoons, scene reports. What more could you want from a 'zine?

FLIPSIDE #42 (Box 363, Whittier, CA 90602, $6 for 4 issues) You already know how good this is. Basic Math, TSOL, Subhumans, Heart Attack, and, as always, plenty more...

GREEDY AND PATHETIC #1 (Flat 9, 46 Greeves St., St. Kilda, Melbourne, Victoria, Australia 3182- send a couple bucks) Australian fanzine, covering bands from down under, plus Meatmen and Siege. Good introduction to the flourishing Australian scene.

FLESH AND BONES #3 (351 Beechwood Ave., Middlesex, NJ 08846-$1.00) Excellent fanzine with great graphics, art, interviews, etc...Misfits, Rosemary's Babies, Misguided, more. A must!

C.H.I.P.S. #4 (9757 93rd Ave., Edmonton, Alberta, Canada, T6E-2V8-$1.00) Canadian 'zine with scene reports from Austalia, Boston. Interviews with Personality Crisis, Red Tide, Enigmas. Good editorials. Worth it...

LORCA'S FINGER CAUGHT IN A LIGHT SOCKET!

YOU NO LONGER NEED DRUGS OR IMAGINATION TO SEE IMAGES LIKE THAT... AFTER HEARING THE NEW RELEASES FROM SUBTERRANEAN RECORDS, EVERY MINUTE OF YOUR DAY WILL BE SPENT ENJOYING SEEING THE RADDEST THINGS... PETE TOWNSHEND AS A BOUILLON CUBE... A FISH WITH A STINGER... AND ON AND ON...

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Half page - $10.00
Quarter page- $6.00

Everything by Al, except where indicated

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Well, here's the first issue of Suburban Voice. Not much has changed, but now the 'zine has a name that will not result in easy categorization. One thing I'd like to see more of in the future is cartoons and art work. So if there are any great undiscovered talents out there, no need to be undiscovered any longer. Drop me a line. I'm also still looking for more people to do photos for the 'zine.

We're in the middle of the summer- it can't be half over already! There's an awesome spurt of shows at the end of July, then it looks pretty empty (as of now) for August. With shows including Minutemen, JFA, Graven Image, Gang Green, Void, Marginal Man, Raw Power and Riistetyt, no one has any right to complain. Rumored in the future are Corrosion of Conformity, Tales of Terror, and Articles of Faith in August, Youth Brigade in September and DOA in the fall. The Paradise will be put to the acid test with the shows coming up the next few weeks so don't, repeat, don't fuck it up!! The Channel's shows have been few and far between. The YMCA is back in the picture, after a seemingly incident-free Killroy show a few weeks ago. No other halls really loom on the horizon, as of now. Johnny D's is booking alternative bands (FU's/Busted Statues a few weeks ago) but it's not much help to the under 20s.

On the band front: The summer means tour time for many bands. The Freeze were on tour, with guitarist Ron Cormier back in the fold, replacing Bill. Out on the road, though, someone punched Cliff in the mouth, knocking his teeth up in his gums, so he had to come home early, with Ron taking over vocal duties for the time being. The band's future is uncertain, with internal dissension rumored. FU's, Stranglehold, Gang Green and Jerry's Kids are all supposed to be headed to the west coast only, according to FU's manager Ed, the FU's have been banned from playing two gigs in San Francisco because Tim Yohannon, who is booking the shows along with Maximum Rock 'N Roll, doesn't approve of their beliefs. Well, Yohannon, meantime, while admitting that he would feel uncomfortable with the FU's on the bill, denies they are "banned." There is apparently a mixup over whether the shows were confirmed in the first place for the FU's. More on this next issue.

SSD's new album, "How We Rock," should be out in a few weeks on Modern Method. FU's have been signed to Enigma for their new album, tentatively titled "Did I Really Hurt You." The album was recorded 24 track and a tape, "Warlord," has been getting lots of airplay. It's definitely one of the best things the FU's have done to date. Vocalist Joe Glassman has left Psycho, replaced by a gentleman named Mega. Psycho have a new tape, "No One Rules." They've also released a compilation tape with themselves, Cancerous Growth, No System, Annoyed, NOTA, Lepers, and other bands. Marc Tobio has left Cancerous Growth to devote himself entirely to his new band, Silent Scream, with Russell (ex-Isolated Youth) on vocals, Bonesy (ex-Genocide) on drums, Miguel on bass and Marky on guitar. Kenny Chambers has a new band, Smash Pattern,

that should start playing out in August. It picks up where Moving Targets let off. Speaking of the Targets, an all-ages reunion gig is planned, says Kenny. So don't miss it if it happens. Sorry's album is due anytime now. Volcano Suns are going through some personnel shifts. At press time, it's rumored that drummer Tom McKnight has left The Proletariat and that's all I know. More on that next time. The Proles, meantime, have a new tape, "Marketplace," that may find itself onto a Maximum Rock and Roll compilation. The Freeze and FU's will both have tracks on an upcoming Flipside comp. Jerrys Kids' Bob Cenci has started a rockabilly trio, The Rockin' Bobcats, with Bob on guitar and vocals, Dave Collins on drums and Steve on bass. DYS are due to start work on a new album. Curtis may release a Last Rites record on Taang. The Not are on a 50 city tour. They send their regards from L.A.! And now for some news on the band I'm in- No System. Mike Gitter is no longer our vocalist and I've taken over temporarily. We hope to have a replacement soon. We have a gig in Easthampton, at Pulaski Hall, with Raw Power, Riistetyt, Siege, Outpatients, Porcelain Forehead, No Preservatives and Catharsis. 8 bands for $5.00! Don't miss it. WMass needs more people at the gigs. Call me for more info. Meantime, Mr. Gitter is starting a new band, Big Dan and The Pool Cues (no comment...). Have fun, Mike! My god, BU will never be the same when Gitter gets there in the fall...

In closing, may I add that we're in an election year. I don't want to sound like Max R and R, but don't sit on your ass. Become involved if you want change. No one else is going to do it for you. I, personally, can't fathom the thought of four more years of Reagan. He'll try to put prayer back in schools, as an all-encompassing panacea for the schools' problems. He'll try to take away women's rights to their bodies, through anti-abortion legislation and, perhaps worst of all, several members of the Supreme Court will probably retire, opening the door for Reagan to stack the Court with conservatives, which could have influence into the 21st Century. I don't care what side you're on. Get involved! The "scene" is becoming too jaded, too much of a party and nothing else. And don't tell me to fuck off or call me "too political." Be open-minded about what others think...

NOTICE: Jane will be booking bands in Ann Arbor, MI come the fall and would like bands to consider playing there...anyone!! For more information, contact her at (617) 655-2508.

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OTHER SCENE REPORTS

TUCSON by Benji

Things are happening here in the desert and it seems like there's a new band each week. Conflict broke up, but Bill (guitar) and Matt (bass) founded MPS Chunks with Bill (singer-Corporate Whores). Savage Circle, Useless Pieces of Shit and White Super Beings just recorded recently. Watch for vinyl. UPS is a DRI ugly-as-fuck band that rose from the ashes of Civil Death (Paul and Lenny) and Corporate Whores (Phil and Slug). WSB are unabashed nazi, racist, sexist satan worshipers who have songs like "Take The Last Train To Auschwitz."(sound like great guys-AL) Just Us is an all-female hardcore band (except for Tom) and another, Public Enemy, is skate heavy metal. Two new 13 year old bands loom on the horizon. What Went Wrong, for the boys, and Penis Envy for the chicks. Wow, what a lot of shit we have here. And gigs, too:

5/27- Vandals, WSB, Just Us at the Unitarian Church- The Vandals are punkdoms premier showmen. The moment to remember is when Stevo did a beer bong, then proudly puked up about 10 old swills onto the dance floor. The cheering crowd then slid happily through the liquid. Unfortunately, these guys were dicks about the money and they stole our video, with WSB and Just Us. Still, they were fun.

6/3-Freeze, Public Enemy, UPS- UPS may be faster than DRI. Denny (UPS) used to live in Boston and I think was once with The Freeze, who were great. Last show at the church, due to minor vandalism and a penis on the handicapped parking sign- shit!

EDMONTON by Gubby

We have not had near as many gigs as you lads and lassies, but things get better every week. Tonight, a psychedelic band from Montreal, called Living Proof, are playing here. Also on the same bill is a band from Calgary called Exhibit A, who sound like Joan Armatrading meets Gang of Four and play with a psychedelic edge to it. All I can say is interesting. Then Edmonton's own Down Syndrome will play an hour of kickass thrash. Headlining will be an all-girl punk band from Winnipeg who have a metallish sound to them. Future gigs are No Means No from Victoria- punks with a jazz background, described to me as demented Minutemen. Fang will come here at the end of August, with HOC from Vancouver. AOF in the fall. Any bands willing to fight the cold, polar bears, Sasquatch, rabid Eskimos and killer squirrels get in touch with me at 1-403-429-2217. Love to hear yas. Bring your own thermal underwear. Fun guaranteed.

MINNESOTA by Ziggy J.

Howdy, Hi from Minnesota! In the midst of cows and cornfields, there is a scene. It is based in the metropolitan area of the Twin Cities, Minneapolis-St. Paul. Our one all-ages club called 7th Street Entry is in Minneapolis, home of Mary Tyler Moore. There are about 400 on the scene and many bands. The Minneapolis bands have a definite raw, tight edge to them, while St. Paul groups seem to go for style. A few other places will put on hardcore shows such as First Avenue (owned by Prince), Duffs, Duffy's and the Whold Coffee House. The bands that play at Duffy's say the crowd there is made up of people just off work from the Ford plant and are more interested in the 2 for 1 special than the band that is playing.

As for local talent, there is plenty. Of course, there

Husker Du- tight by any standard. Another good band is the Replacements, who have a few LP's out. If ya get a chance to see them, do so but watch out; these guys have a reputation for showing up so wasted they don't recognize each other and many times they can't finish songs. The Urban Guerillas are punk (no hardcore, folks) with an interesting reggae influence. They won the best new band award for Minnesota. Their "Darwin's Theory Of Pelvic Revolution" is one of the best records I've heard in awhile. Some other bands to watch for are: The Unhappy Fish (psycho-metal-hardcore), Primal Scream (Oi), Chapter 23, Church Picnic, Otto's Chemical Lounge, Soul Asylum, Outcry and Willful Neglect.

Our scene suffered major losses this year. For one, Final Conflict played their last show this spring and The Hamsters are moving to London. We will miss ya guys! So I hope this report makes ya all wanna come up and visit. The scene is very non-violent with no gangs. Do remember that if you are not a punk here, you hate punk. Society gives us no respect or even acknowledgement as human beings. So, until later, try, test, tease and torture reality!!

-Ziggy J., 4611 Lakeview, Edina, MN 55424

RHODE ISLAND by Chris Jones

RI has slowed down very much this summer. June 1, there was a show in Newport at a local fern bar called Oysters Too, but the police closed it down just as Verbal Assault was taking the stage. Only Positive Outlook was able to play. They ripped. Speaking of P.O., Jon Jones, my bro and former Civil Death guitarist has joined the band as 2nd guitarist. Reports say they sound really powerful now, when they get around to practicing. The only band that practices less than P.O. is my band, Verbal Assault. Nick has moved his drums out and Pete has no equipment except for his guitar. My only defense is that I'm working all the time to buy a P.A. I think we'll start getting our shit together pretty soon, though. Vicious Circle is doing OK, but have no big projects planned at the moment. Rock Guitar Idol Peter Serg of VC is about to open up a new skate shop, so make sure to stop in if you're in Newport. Skate-wise, our 1/2-pipes and 1/4-pipes have been falling faster than drunk preppies and our only decent bank has been destroyed. Oh, well, there's always the streets, but the cops are trying to fix that.

Anyways, I still got issues of The Alarm #2 left, so if anyone wants one or just wants to chat, call or write: Chris Jones, 20 Bateman Ave., Newport, RI 02840, (401) 847-0307.

MY WEEK WITH HÜSKER DÜ

Tuesday, 6/19-Living Room, Providence- The Proletariat were supposed to be one of the warmup bands, but they couldn't make it. So a horrible power-pop band, Gangster Glory, filled in, the only redeeming quality being a half-decent cover of Damned's "New Rose." Vicious Circle also played and are definitely one of the best Rhode Island has to offer. Great thrashing songs and Al's expressive vocals. Plus, guitarist Serg coming out looking like the Masked Avenger and his huge fuzzy dice hanging off his guitar, like some beat up jalopy in Revere. Husker Du was pulverizing- their set was a wall of sound that pinned you back. They opened with a new song, "What I Learned," then did some faves like "It's Not Funny," "From The Gut," "Everything Falls Apart," but most of the set was new material, much of it with a 60s flavor, covering both psychedelia and pop. The encore was an eruption of bombast, with "Data Control" sounding as though the beat was going to be driven through the floor, as well as a smoking version of "Out On A Limb." Bob Mould's parents even made it from upstate NY for the gig, so you know he was going to work extra hard. Get the "8 Miles High" single if you haven't already, because it's not going to be on the new album.

SERG (VICIOUS CIRCLE)

Wednesday, 6/20-Chet's, Boston- A private party put on by Sheena and Spencer-thanks ladies, for the invite and the free beer, even though I only finished half of mine before it got slammed off the table. Husker were so hot, it was worth suffering through a somnia-inducing set by Christmas. Actually, about 3 or 4 of their songs were semi-interesting, and I do like Michael Cudahy's quirky stage presence. It was request night for Husker and they did "In A Free Land," "Real World" and "Gravity"-I was in heaven! They hadn't even done "Real World" live for 16 months. It was great getting to see them at Chet's. I asked Bob about Minneapolis and he told me that there's a big psychedelic influence finding its way into a lot of bands' mateiral and he admitted that Husker Du's music is going in that direction. He said he's always loved the 60s style, the music he grew up with. Sorry also put in a half-decent set.

Thursday, 6/20-Pulaski Hall, Easthampton- On to WMass. I must be crazy. 8 hours of sleep the past 2 nights but, shit, it's been worth it. Pulaski Hall is a cool place for gigs, with that homey WMass feel. Personality Crisis from Canada opened and were really good. PC have a metal influence and some innovative twists and turns. There was even a vitriolic heavy metal jam. Mitch Funk's vocals are unique- deep, throaty and he exudes a dramatic stage presence. Outpatients started off slow, but picked up steam quickly and, by set's end, they were smokin'! I missed Busted Statues, since I was interviewing Vic Bondi of Articles Of Faith, but they sounded good from the outside. AOF simply blew everyone away tonight. This is a band that doesn't bullshit around on stage. Vic Bondi grabs the mike and aggressively commands the stage, while belting out AOF's socially significant tunes like "5:00," "In Your Suit," "Bad Attitude," "Wait," and "I Got Mine," on which there are 3 guitarists, including Vic. Their musical attack is roaring and powerful and the musicians assault their instruments to the torture point. One of the best bands I've seen so far this year. Huskers were also ripping, but the night definitely belonged to AOF.

Was it worth battling fatigue, almost falling asleep at work and permanent circles under my eyes- you know it!!

CINDY MENDES

BOB MOULD

CINDY MENDES photo →

THE iconoclast

Combining a genuine concern about animal rights and the ominous spectre of nuclear destruction with a charging, sonic musical barrage, The Iconoclast are quickly making a name for themselves. Hailing from Southern California, Iconoclast, along with other bands like Body Count and Armistice, are trying to create awareness about issues that concern them, creating an "initiative to get things done." To date, they have recorded a 7 song demo tape and appeared in a Flipside video. The interview was conducted by mail, but I'm not sure who answered the questions. The band consists of Greg (vocals), Nick (drums), Brendan (guitar) and Rene (bass). Special thanks to Havie M. for helping set up the interview and sending the picture and graphics.

Q: Could you give a short history of the band?
A: The band was formed almost 3 years ago and was originally influenced by the DC straight edge scene.
Q: Are you satisfied with the way your demo came out?
A: The demo was recorded a long time ago. It's not the way we really sound now. It lacks alot.
Q: How about the Flipside video?
A: The bass was a bit too distorted. It could have been better.
Q: Do you have plans to release a record?
A: We hope to release a 3 song single by the end of the summer.
Q: Dave Gregg from DOA and I were talking about punks who are politically aware and he said he could count the politically aware punks in California on his hands. Do you feel that's an accurate statement?
A: For all of California, this is an inaccurate statement because in Northern California there are alot of them, but in Southern California, this statement is generally true.
Q: Do the crowds in your area harrass you for being a so-called politically aware band?
A: Not at all.
Q: What are you trying to accomplish through your music?
A: To reflect everything we see going on in the world today, thus raising awareness and making it a step closer to some sort of change.
Q: Do you think that punks and people in general are too apathetic or ignorant?
A: First of all, I don't see the difference between punks and people. I thought we were all people. That's why we don't call ourselves punks, because it only divides the social border. Further and further, people will continue to be divided if we label ourselves. To get back to the question, I think that it's mostly apathy in America, because this country is so massive and so well off that people are so caught up with things going their way that they don't want to take the time to worry about world issues. On the other hand, in Europe the countries are smaller and national issues affect them more. That's why their political activists and organizations are so massive. Over there I think it's easier to see how bad things are than it is here.
Q: Do you think Reagan's reelection is inevitable?
A: I think the way this nation has gone to conservative, I agree.
Q: Your opinions about anarchy?
A: Obviously, total anarchy is not possible at this time, due to the conditioning of the masses, but the anarchist state of mind is possible and accessible by means of not contributing as much as possible to this corrupted system. I don't really have to go into the methods because it's already known.
Q: Where do you see the "punk" scene going?
A: Well, here in LA it's really taking a shit, but I can't say for the rest of the world. It seems to be going towards a positive direction.
Q: Do you think it's going to end up being homogenized and sucked into the mainstream?
A: I see some trends in that direction lately. Pretty much, it is already, all the better to be just a person, a human being (not a "punk").
Q: Is there a large anti-vivisection movement in California and what are your feelings on the issue?
A: To an extent, it is pretty large and rapidly growing. Vivisection is the most inhumane issue. This is just another factor showing the side effects of capitalism, as in lab animals. We test animals to prove the consumption of a product would be safe. All this testing for things we can live without. Vivisection for all the wrong reasons is the worst.
Q: What can be done, do you think, to reduce the likelihood of nuclear war?
A: To break down this belief that we need bombs to protect our freedom, when in reality it's for domination and world power and a major part of our government's income.
Q: How much of Orwell's 1984 do you think has come true?
A: Well, none of us have been 'punk' enough to read it (ha-ha!)...

HAVIE M.

ARTICLES OF FAITH

LISA PUTIGNANO

(L-R) VIC, ADRIAN, DAVE

From Chicago, Articles of Faith started in January 1982 as a four piece, with Vic Bondi (vocals/guitar), Dave Shields (bass), Joe Scuderi (guitar) and Bill (drums). In 1983, Adrian was added as a guitarist, leaving Vic free to concentrate solely on singing, while occasionally adding a third guitar. The band has 2 tracks on the Master Tape compilation and two 7" EP's, "What We Want Is Free," which showed them to be a band capable of writing tight, thrashing songs with thoughtful lyrics and "Wait," 3 blazing songs that included the stellar "I've Got Mine." The band has just completed a 10 song album, produced by Husker Du's Bob Mould, to be released on Husker's Reflex Records label in August. After that, a more extensive tour will be undertaken. AOF are a very energetic, passionate band, deeply committed to what they're doing and that passion comes to the surface during their live performances, especially through Vic's frenetic stage presence. We interviewed Vic in the band's van before their gig in Easthampton, and Dave, Bill and 2 roadies also took part...

Al: That Mr. T air freshener rules!
Vic: Yeah, we like our van smelling like sweaty black men.
Al: It protects you from theft. That would scare anyone away.
Vic: Well, he is from Chicago.
Al: What does the name Articles of Faith mean?
Vic: To tell you the truth, we just named it on a whim. We had a song called "Articles of Faith" and we just went with it. It sounded kind of neat and hardcore and all that good stuff. But I guess it makes a little sense if you think about it because we try to work off a certain amount of passion and faith has a lot to do with passion. You can draw any analogy out of it you want.
Al: What's "I Got Mine" about?
Vic: What do you think it's about because I'm kind of curious about what people think it's about.
Al: I think it's about people getting what they want in life, getting ahead, the whole "American Dream."
Vic: We have a new song called "American Dreams." "I Got Mine," it's up to you basically, I mean that's a good interpretation, actually. I got it because I get tired of dealing with some relatives that just sort of sit around on their money and sort of bad rap the rest of the world.
Al: ...or criticize you or say, "you've been out of college for 2 years, why aren't you earning $30,000 a year," like my parents do to me. I was a business major in college and I got out and I started working and I said, "wait a minute, this is fucked."
Vic: You know, "I Got Mine" really has a lot to do with those types of majors because when I was at Northern Illinois-I'm at Univ. of Illinois now- I could not stand those sons of a bitches. They were all busy chasing almighty dollar and everything else in life was secondary. Money's important, but it's not the priority in your life.
Al: Yeah, you need money to survive and maybe get a few nice things here and there, but it shouldn't be the be-all and end-all of everything.
Vic: Yeah, exactly. "I've Got Mine" is kind of about that. It's sort of like, "I've got mine, fuck you Jack, I don't care about you." The thing is you've got to get along with people. No man's an island and if you shirk that type of responsibility, it seems to me you're neglecting at least 25% of your obligations. Being an adult means being responsible for your own activities and that includes your activities in society.
Andy: You've been talking about getting along with people. How do you get along with the rest of the Chicago scene?
Roadie: Tell 'em how you get along with your buddies The Effigies.
Al: Yeah, I wanted to ask you about that, too. I'm not really sure what they're trying to say.
Vic: The Effigies? You'll have to ask them. I don't really listen to that band. I'm not really into them. They aren't really nice guys so I don't hang around with them. They're not alot of fun to be with, basically. As far as Chicago's scene goes, I guess we get along okay. We have never gotten the shit that The Effigies have, because The Effigies sort of go out of their way to put everybody down.
Al: I've heard they've blown off the scene.
Vic: They don't help it any.
Steve (roadie): They're "we've got ours and we deserve what we get. Everybody else, just do it yourself and we're not going to help you."
Vic: We've put on hall shows when we could afford to, which isn't alot. Actually, this year we've only done one. I'm not really that hep on the Chicago scene right now. There's some new bands that are happening that I'm really not that familiar with. There's a new compilation coming out with us and the Effigies, Naked Raygun, Rights Of The Accused, Out Of Order and Savage Beliefs, which is a happenin' band! Now, the Savages are different. They're not really hardcore. They're sort of like a punk-garage, pop-type thing.
Al: That seems to be the thing happening in Boston, with those types of bands, like Stranglehold, The Not, Chain Link Fence...
Vic: Yeah. I like Savage Beliefs alot. They're going to go into the studio this month and we're going to have some fun in there.

Andy: Aren't Electric Cool Aid from there, too?
Vic: Yeah, they used to be in Negative Element.
Al: Whatever happened to Elmer Fudd? (N.E. song)
Andy: What are those clowns up to now?
Vic: You know, that's the thing about Chicago. We sort of are the exception to the rule, if there's a rule for bands in Chicago. it's that most of them are kind of amusing. They're fun; they don't really take themselves very seriously at all and a lot of people have told me AOF isn't any fun and I take myself too seriously. Only my music! You know, I wouldn't know how to have fun on stage. I could kick back and have a beer, but playing has always been really serious business to me. I'm not fucking around.
Al: You're up there for a reason.
Vic: Yeah, well it's always served as sort of a cathartic. I mean, if I didn't have it, they'd lock me up by now. Party bands are OK, they serve their purpose. It's just that some people expect every band to be the same. There's a new band called Life Sentence that I want to go see, because it's the old singer for 6 Feet Under and the old guitar player for Anti-Bodies. 6 Feet Under weren't that good of a band, but Ray, their frontman, is dynamite. That guy's explosive.
Al: Do you feel that there's an anti-political bias in the U.S. punk scene?
Vic: You know, when we went out to the west coast last year, the first question everybody aksed us was, "are you a Communist band?" And it's like, I couldn't understand why people are so intent on labelling people right off, "you're political or you're not." Articles of Faith has got some political songs, but I'm not going to sit here and tell you what to think about them. Your interpretation of "I've Got Mine" is as good as mine and if I write my songs well enough, I don't need to talk to you about to you about them. You'll get the political point. I like political bands, but I don't really like real moralizing, sermonizing ones.
Andy: Dead Kennedys. MDC?
Vic: They're all right as people. The stuff has it's place. It's too bad people have to be so hung up on that crap.
Al: In Boston, they have a tendency to thumb their nose at any band that has a political message. I suppose you heard about the FU's blowup in Maximum Rock and Roll.
Vic: You know, that's Tim, too. He's like that. He's a pretty dry person, but he's alright, though. I can't understand why people have to go out of their way to bad rap Maximum Rock and Roll. If you don't like it, don't read it.
Al: I read that, I read Consevative Digest, I read everything. I just try to get different perspectives.
Vic: Right. I mean, what's wrong with a little more opinion. God-damn, there's not enough in this country. The country just sort of sits around on its apathetic little ass. They've got a right to speak their piece. I thought that cartoonist coming out and doing his little thing...
Andy: John Crawford? (about MDC)
Vic: What's his problem? Why does he have to go out of his way to bad-rap people?
Andy: Maybe he didn't trust what they (MDC) were saying. How they're going to brainwash people.
Vic: Doesn't he have a little faith in people?
Andy: The thing now is that they want $1500 guarantees to play places.
Vic: That's for MDC to deal with. From my perspective, if you get $1500 at the door and you earn it, there's nothing wrong with that.
Al: As long as you're not ripping off anyone else in the process. If 100 people show up and the guy is losing his shirt, that's not too cool.
Vic: You're right. It's real easy to go around second-guessing that band. I thought MDC's last record was pretty good. The sound was fuckin' ripping! "Radioactive Chocolate" had some bitchin' hooks in it, so what's the problem? They put down the information. You can read it. If you don't like it, you don't have to buy the single, you don't have to write to the political groups involved. So what's the beef? I mean, what is everybody getting so upset about? There's a lot of other things you can get bent out of shape about.
Andy: A lot of people get bent out of shape about The Meatmen's sexism or Nig-Heist.
Vic: Yeah, well I like one Meatmen song and one Nig-Heist song and the rest of their record I don't really listen to. That song "Wine, Wenches and Wheels" was pretty hilarious but I don't really want to listen to a guy getting all bent out of shape about lesbians 'cause it doesn't bother me that much. By the same token, I don't listen to SS Decontrol because someone smoking in my face doesn't really bother me that much either.
Al: On "What We Want Is Free," you talk about all the things you don't want. What do you want?
Vic: I want a room with a view. Actually, that stuff (credit rating, loan investment, etc...) is not bad, but the whole thing was, again, sort of like...
Al: That it becomes the be-all and end-all.
Vic: Right. I don't care if you do want a credit rating. I wouldn't mind having a credit card. I don't have one, but if I did have one it wouldn't be the worst thi[illegible] the world. It's just that I don't live for it. I [illegible] at the University of Illinois. I'm in a special pr[illegible] and what we do is bring a lot of minority students [illegible] the university that don't have academic skills for co[illegible] and we train them. We just started a program where w[illegible] teach functional illiterates how to read-it's hard. [illegible] thing is, they had these guys come in from AT&T one da[illegible] and do this pre-professional counseling where they were telling them how to make it in the business world and they spent all this time talking about how they dress an[illegible] their social behavior-it was really repulsive. I mean, God, you're going to do everything in your life so you can make a couple of hundred dollars a week.
Al: Got to completely compromise your individuality.
Vic: I thought that, initially, but then I said, be realistic, it's only 8 hours a day, when you go home, you don't have to be the businessman anymore, except this guy goes, "now remember, your social contacts are very important if you want to get ahead in the company." There's the Catch-22. The bottom line is it becomes your new identity. You really become the company man. I thought that was bad.
Al: I saw in this conservative Christian college newspaper, The Forerunner, where they were talking about the more conservative attitudes of teenagers in this country and they mentioned about how they thought it was good the teenagers considered getting ahead in your career more important than finding happiness.
Vic: Isn't that funny that a Christian magazine should say that. I mean, ostensibly, if you're a Christian, you should be concerned with finding a spiritual equilibrium in life and these guys are, like, there's this song, "It's important to conform." Dave has this record...
Dave: Yeah, it's from a Christian pop group, a song called "Conform."
Vic: If you meet real Christians, who are really into the God thing, for the ones who are authentic, it's a real personal thing and they don't sit around rapping on people. They just keep it to themselves. These people use it as a form of social control.
Al: Yeah, they have "the word" and they're going to make sure everyone else has the word or they're going to hell.

LISA PUTIGNANO
VIC BONDI

They had Jerry Falwell on Phil Donahue and Donahue "Are Jews going to hell?" and he goes, "Absolutely, re not Christian." You ever see Ernest Ainsley, man, s the best! He's a healer and he takes old ladies and hits them on the head and they fall over. He's great. rnest is happenin'!

Al: Or Jimmy Swaggart, when he starts crying.

Radie: When Tammy Baker starts crying.

Al: From the Rolling Rock Ministry. I watched her show one night and they had a phone number and I called up and said I would pledge $1000 if they would shoot her right there.

Dave: In Chicago, a few weeks ago, they had a statue in a church and the ministry of the church was claiming that it cried. Weeping Mary...

Vic: This authentic miracle proves that God lives.

Dave: And all these people coming out saying how nice it is that we're all brought together and it's like, we don't know if it's true or not, but isn't it nice to see people go to church again. Huh? The blindness of it amazes me. Like, we were downtown in Chicago and one guy was standing on a chair- it was like "Jocks For Jesus" or something. I started converting on the spot and they didn't like it. They just looked at me in a grim face and said (snarling) "JESUS LOVES YOU!!" There was another guy that was trying to be really nice and it was, like, he'd say, "I don't really like what's going on, but you have to obey everybody in authority because that's what God says and even if I don't think it's right." I asked him what if they shoot these people in Salvador, what should they do? "Well, I know it's wrong, but they shouldn't do anything because God says they're going to go to heaven," and it's just, like, he could not escape this blindness of the whole thing. It's like those who are oppressed must suffer and those who do the oppressing have God's blessing.

Al: Where did "Live Like Bill Holden" (Vic's Max Rock N Roll column) come from?

Vic: He was a party animal. The first tour was "live like Bill." We were drinking quite a bit on the first tour. I don't write anymore. I don't have time.

Andy: How did the rap session with Dave MDC and Ian Mac Kaye get set up (In Max R 'n R)?

Vic: That was fun. We had a great show in Chicago with MDC, Minor Threat and AOF. MDC was staying at the house and Minor Threat came by and this was at a point when the political vs. anti-political stuff first started up and I'm sitting in Chicago in the middle of it looking at both sides. So I sat 'em down. I figured Minor Threat couldn't be the same as MDC and it turned out they had a lot more in common than they had differences.

Al: MDC's lyrics have more of a world view and Minor Threat's more of a personal view.

Vic: Minor Threat was a better band.

Andy: Where do you fit in on the spectrum in relation to those two?

Dave: All our songs are very personal, but then politics enters into the personality very much.

Vic: Yeah, if we write about politics it's because the bigger picture affects us very directly.

Bill: I just don't think there's separate categories. People are like, if you have political thoughts, you should write a song- 'I do not like war' and give me 6 different reasons why. That's a really simplistic approach. You can't escape politics because the society is wrapped up in it. Everything's touched and deformed by the political relations we live in. I wouldn't pit them against each other.

Al: You should just write songs about things you care about, that concern you.

Dave: That's what MDC does, right?

Vic: I found out in that interview that MDC's basic approach is the same as Minor Threat's, but MDC's more concerned about what happens in El Salvador.

Al: Everyone has their own axe to grind.

Vic: As far as us, the most political thing we do, probably, is "Buy This War" and that's because I'm watching TV and I thought what a great used-car salesman Ronald Reagan would make. Wouldn't it be great if he was a used-car salesman...

THE EXPLOITED

Interview by Andy T.

Since their first appearance around the turn of the decade, The Exploited have been controversial, albeit very popular figures on the worldwide punk scene, mainly due to the sometimes questionable viewpoints of vocalist Wattie. Wattie is the only original band member left for the '84 US tour. Wattie has been accused of being a racist, encouraging violence and the band was accused of using a Pushead drawing, without permission or compensation, on the cover of their new album. The Exploited certainly played a large part, for better or worse, in the punk resurgence in Britain around 1981. We wanted to give the mohawked vocalist a chance to comment on some of these accusations and rumors that he and the band have been subjected to. I found Wattie to have some pretty good ideas, among them worldwide punk unity and standing up and fighting for what you believe in. He still, though, admits he doesn't like the Pakistani immigrants who populate Britain. We spoke with the Exploited's mouthpiece at the Living Room...

Andy: What's happened with you and Pax Records?

Wattie: The guy from Pax ripped us off. He's a wanker. He owes us $2000 and he just fucked off on us. What it was right is that we got a lot of offers from a lot of labels. We left Secret because they wanted us to change the name of the band. We told them to fuck off 'cause they wanted it to be commercial. We got offers from 6 or 7 different labels and Mark from Pax comes to us and says how his label's good becuase he puts out records cheap. But the difference with Marcus and Pax was that he was dealing with small bands and we (Exploited) sell like 20-40,000 records. And he couldn't handle that, so when we came to ask for the money that was due, he gave us a check that bounced. And he just fucked off! You see, what he was doing was ripping off all these small bands who don't know any better. They were just glad to get a record out. And he was making money off them. When I get back, I'm gonna break his nose and his fucking face.

Andy: So did Secret owe you any money when you left?

Wattie: They're not very well off. They've only got about $40,000 left, so we'll never see any money from them.

Andy: What happened to the rest of the original band?

Wattie: After the American tour ('83), the old drummer left. Then when Secret records wanted us to go commercial, they wanted us to be like a U2, Duran Duran thing and we said fuck off, no way. So when we left, they owed us a lot of money. So, since we weren't getting any money they (Gary and Big John) decided to leave. But to me, the music is more important than the money.

Andy: In other words, you won't compromise like Discharge did.

Wattie: I do what I want. It's like everyone was worried about money but, to me, I play what I want to play. Nobody tells me what to play. I do what I want.

Andy: How come you seem to attract a lot of bad press?

Wattie: 'Cause I'll stand up to those who slag us off. We never really get a chance to answer the press. Like over here, you get Maximum Rock 'N Roll.

Andy: They really seem to despise you.

Wattie: Jello Biafra and his friends run that magazine. They're all for Jello Biafra. It's like they're all afraid of him, but he's a wanker, a jerk. It's like him and Marcus (of Pax Records) are friends and all they do is slag us off. And I can't answer that. Fanzines like yourselves', you print what we say.

Andy: What are you trying to communicate through your lyrics?
Wattie: We just write songs about things that are close to us, things that we see. People like Jello have their politics and their pacification, but I don't like that. I believe you should stand up and be fighting for what you believe in. A lot of people don't believe in that. That's tough. People who follow the Exploited follow those kind of beliefs. I believe that if someone gives you shit, you give them shit.
Andy: When did the Exploited form and why did you choose the name?
Wattie: We started in January, 1979. We chose The Exploited because we get exploited, everyone gets exploited.
Al: On "Punk's Not Dead," you have a song called "S.P.G." What's it about?
Wattie: S.P.G. means Special Patrol Guard and it's riot cops with special police gear. These police can grab you and hold onto you for a long time for no reason at all.
Andy: How has the American tour been, as far as crowd reaction?
Wattie: Same as last year's--good. It doesn't matter where you go. Anywhere, you'll realize that people, skinheads, punks all over the world talk different languages but they all believe in the same things. The only reason I'm in a punk band is so I can relate to people that are the same as me. The stupid thing with rock stars is that everybody's the same... (The conversation drifts off to Max R 'n R again)
Flipside is the best American fanzine. We've got another interview in it this year. A proper interivew. Last year, we were drunk when we did it.
Andy: What happened between you and Garry Bushell?
Wattie: Bushell comes up to me and says he's making an album called "Oi! The Album," So we agreed to let some tracks on the album. After the album, he tries to make a skinhead movement and we say, "Fuck that! It's just album tracks." So he tries to make a movement out of Oi! and he's making all this money off Oi!. And he's ripping all these bands off at the same time.
Andy: What do you consider yourselves--a punk band, an Oi band or what?
Wattie: We're a punk band. We just play for the people. What we do when we play is when people are having a good time, we remind them that they should stick together and not fight all the time.
Andy: When you play in the UK, what kind of crowd do you generally get?
Wattie: It's hard to say, sicne punk in the UK is dying. It's because a lot of bands can't handle the pressure. Not many places will let them play and they're all pissed and break up.
Andy: How has the latest album been selling?
Wattie: I don't know. Marcus didn't have enough money to make a second pressing. And when he did get the money, it took him 2 weeks to press more. The first pressing had sold out within two weeks and the second pressing was gone just as fast. So he's keeping all this money and ripping us off. Marcus and Maximum Rock 'n Roll are a bunch of wankers!

Andy: This is kind of touchy, but how did you end up the Pushead album cover?

"THE COVER"

Wattie: Last year when we [illegible] San Francisco, the skull and [illegible] was on the back stage pass. [illegible] cus told us that he'd paid him (Pushead) $200 for the design.
Al: And he never paid him?
Wattie: I don't know. That's what he told us. So as far as we're concerned, he did.
Andy: What made you write a song called "Fuck A Mod"?
Wattie: We used to have trouble with 'em, lotsa gang fights. In Scotland five years ago, all the punks and skins and mods would fight, so we wrote a song called "Fuck A Mod."
Andy: When you play the UK, do a lot of people show up?
Wattie: Yeah, a lot of people show up. The Exploited, GBH, Crass and The Dead Kennedys are the four biggest punk bands in the world. GBH are a good band, I like them. The Dead Kennedys are shit, they're wankers.
Al: Are there any American bands that you like?
Wattie: I like a lot of American bands. The Del Lords, Poison Idea, Iron Cross, basically American bands that don't get enough coverage.
Andy: When you play "Fuck The USA," do you mean it?
Wattie: It's not about the people, it's the system. In the upcoming interview in Flipside, they've got the lyrics to "USA" printed, so people can read 'em themselves.
Andy: Didn't some girl try to bite your tongue off?
Wattie: She was on acid and tried to bite it off. I had to strangle her (not to death).
Andy: What don't you like about "political" bands like the DK's and Crass?
Wattie: Jello Biafra's a two-faced bastard!! He came over to my country and said one thing and then went back to America and said something else. To me, if I've got something to say, I'll say it right out.
Andy: Are there any UK bands that you like or would recommend?
Wattie: The Varukers...there are no good bands. As far as I'm concerned, all the American bands are far superior to the British ones.
Andy: What's the "Barmy Army" song all about?
Wattie: Stick up for each other, instead of beating the shit out of each other.
The last crucial question:
HOW LONG HAVE YOU HAD YOUR MOHAWK?
Wattie: 4 years. When I first got it, it wasn't fashionable; hardly anybody had one. Now everyone's wearing 'em...

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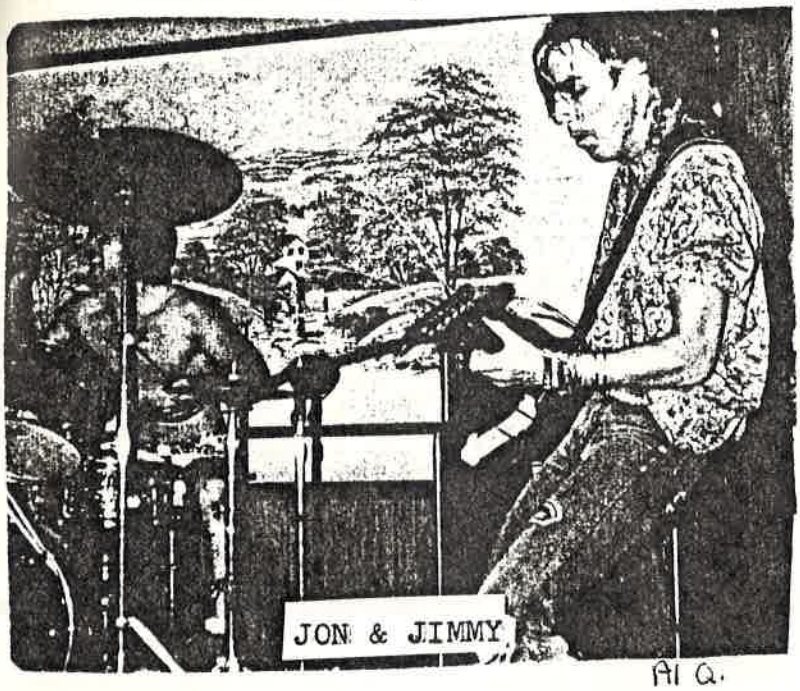
PERSONALITY CRISIS

Personality Crisis are hardly your typical band. PC's sound combines elements of hardcore, with a liberal dose of hard-rock/heavy metal flash. The band, to date, has recorded one album, "Creatures For Awhile," that is a potent stew of their aggressive, powerful music and vocalist Mitch Funk's stories about different individuals, real or imagined. In addition, they have one track, "Piss On You," on the new BYO compilation, "Something To Believe In." Funk's vocals are the most unique aspect of their sound- extremely deep and gruff, it takes some getting used to, but combined with his electric stage presence and the band's vitriolic attack, their recent live show at Pulaski Hall in Easthampton was jolting. Besides Mitch, the current members of PC include Jon Card (drums), Duane Eddie (bass) and Jimmy Green (guitar). I interviewed Mitch at the hall, following their set...



Al Q.

SV: Where are you from?
Mitch: I'm from Winnipeg. 3 of us are from Winnipeg and two of us are from Calgary and one guitarist just went home 'cause he was sick, in Chicago, so we just decided to continue the tour.
SV: And how many cities are you doing on your tour?
Mitch: I guess about 30 or 35 in all. Actually, the last part of the tour in the states has sort of fallen apart. Parting of ways with our record company.
SV: What company was that?
Mitch: Risky Records. They've given us undue grief. Set up shows and we get halfway across the country and all of a sudden we find out we're not playing or he hasn't followed up on them. That's our problem.
SV: Do you have just the one album out so far?
Mitch: Yeah. We've always been so busy playing live that it took us a long time to scrape up the dough and the loans to make an album. We never really stood too still for the last 4 years. We've played around a lot in the prairies of Canada and the west coast of the states the last 3 years.
SV: Why don't you give me a brief history and rundown on the band.
Mitch: Wouldn't be that brief, but I'll give it to you anyway. We started off with Mark on drums, Richard on bass and Walter on guitar and Jimmy and myself. We went on the road once and our drummer kept bringing his girlfriend and so he decided to quit because we didn't think it was too cool. Nothing against girls or anything- it just doesn't mix when you go on the road. So we went out to play in Calgary and we met up with Jon, our drummer now. I was talking to him. We tried some guys out who wanted to play like Judas Priest and we got this one jazz drummer from Russia. We were about to give up and then I just remembered I had his (Jon's) number and I dug in the pocket of my jeans and it was all rolled up in a ball. We gave him a call and he says, 'OK, I'll quit my job and be up in 4 days and he was up in 3. And then, our other guitar player, after our first time down in the states, had a few mental problems and went kind of crazy for awhile and then our bass player quit and then we got Duane, from Calgary, too and we moved to live there...It's all complicated.
SV: Sounds like a soap opera.
Mitch: Yeah, it has been and then Walter the guitarist went crazy and so we got Richard, our old bass player, to play guitar and that's been set for awhile and then he got sick and went home. I don't know what the real reason was, but he went home, anyway, so we just continued with the four of us.
SV: Did you take your name from the New York Dolls song?
Mitch: Yeah, we did.
SV: Do you think they've had an influence on your sound at all?
Mitch: Yes and no. Rock 'n roll that shocks people- that's basically what we re into. I wouldn't say our music is too Dolls-ish.
SV: Actually, it's a diversity of styles. I noticed some hard-rock influences and some straight thrash influences.
Mitch: Well, the kids like loud music. I'm not a kid anymore- a kid at heart, but when I was younger I just liked loud rock and stuff like that and we're trying to get a wider variety of people to listen to our music. We're playing what we want but we'd like to see the same kids that go to see Iron Maiden going to Black Flag or our shows.
SV: Black Flag sounds like Black Sabbath now, anyway.
Mitch: I'd like to see more of our kids going to their shows and more of their kids going to our shows. I think that's the only way it will survive.
SV: So, tell me about the punk scene up in Alberta.
Mitch: It's thriving. It's always been good over the years. You can get upwards to 600 people out for a show sometimes. Some nights, not so good. It all varies. It always gets really good in the summer when all the kids are out of school. The underage shows are always the best.
SV: How did you get on the BYO compilation?
Mitch: I'm pretty good friends with the Stern brothers, from Youth Brigade, and they gave us the opportunity and we took it. Hopefully, that'll get our name around a little bit and there's lots of good bands on it.
SV: So what else is there to do up in your part of the woods besides hockey?
Mitch: Fishing...I don't know. It's so cold up there in the winter that you just go and visit your neighbors and stuff like that. Get together. People are very social up there and I'm always going to visit someone or someone's always coming to visit me and it's a nice atmosphere. The city we live in, Winnipeg, is real close together. You can walk everywhere. Everybody lives downtown. There's housing downtown.
SV: Does the punk scene have a political emphasis up where you live, at all?
Mitch: Not as much as some of the places down here. If people want to bring the politics with them to the gig, that's fine. That's what it's there for, but you have to get the people there and so I find a lot of bands who are really political sometimes alienate people if they don't bow down to their views or they make fun of evangelists, for instance, yet preach just the same. It doesn't matter what your message is; it's preaching, just the same. They know world politics. If you know world politics, sometimes you might not know your instrument.

DUANE

Al a.

MITCH

Al a.

SV: Yeah, sometimes the message is there, but the medium is lacking.
Mitch: Exactly. All message, no meat. It's like a good-looking hamburger made out of soybean.
SV: You've also got to consider it's just one person's opinion anyway and you shouldn't take it as gospel or whatever.
Mitch: Community politics is what people should be getting into. You've got to clean up your own backyard first.
SV: I got a letter from someone from Vancouver saying that DOA's popularity has sort of been waning because of some of their politicizing...
Mitch: Well, there's always someone around who's truly got their heart in the right place and those guys do. They're good friends, granted, but Joey Shithead's one of the most honest people in the world that you're ever going to meet. Joey has no ulterior motives. What he says he means and what he doesn't say, you still know what he means. He's a totally honest guy. Whatever he says, in my mind, he means.
SV: He really seems to know what he's talking about. He seems to be well-read on a lot of stuff.
Mitch: Exactly. He knows and you can just take it from there. Whether they're not getting due process out of the law or what's happening to those people (Vancouver 5) and he's spreading the word. He's devoting his life to it. He's not just a mouthpiece. He's putting the action where the mouth is. He's a hell of a lot more honest than I'll ever be.
SV: What are your songs mostly about?
Mitch: Dreams...We've got a song called "Mrs. Palmer" about masturbation. We've got songs about how affluent people look at people who aren't so well-off and songs about bag ladies. Things we see, things we don't see but feel. I'll write a song about anything, but it's got to be a good song first. I don't push the content over the music.
SV: Do you do most of the writing for the band?
Mitch: I write all the lyrics and what goes along with that. I write a few riffs. Jimmy writes a lot of the music and then we'll get together. Everybody has their specialty. Jon and Duane are really into chops and stuff and we throw it together like that. It's got to be a good song before we put it out. We usually write 5 or 6 songs and maybe use 3 or 4 of them.
SV: My last earth-shaking question...When do you think the Winnipeg Jets are going to win the Stanley Cup?
Mitch: I don't think they're going to win it for another 10 years. They haven't got the players on the team now that're going to do it for them.
SV: They should have kept the WHA together!!
Mitch: Yeah, because the Oilers are the same age as the Jets. They're both young. The Jets are like the Oilers, but only they're half as good and they don't have the goaltending and they don't have the desire every night. They don't try every night and that goes with anything in life. You don't put a full head of steam into something you want to make successful, it'll stagnate and be on the floor crumpled in a corner...

LIVE SHOWS

JOE "KING" CARRASCO, BARRENCE WHITFIELD AND THE SAVAGES, DANNY JOHNSON (Channel, 5/11)

Danny Johnson, who used to be in Rick Derringer's band, played a boring, umimaginative collection of stale southern arena rock. Everything he did has been done by countless others before. Barrence Whitfield, on the other hand, is easily one of the most exciting new live acts I've seen in a long time. Backed up by long-time veterans of different Boston bands (DMZ, Lyres, 21-645, Real Kids) and aficionados of 50s and 60s roots rock, Barrence's voice is a powerful instrument, wailing away, at times, like Little Richard. Their music smokes! It's 50s influenced, only faster, aggressive and sweaty. Steve LaGrega's saxophone playing is especially outstanding. Don't miss these guys.

The King and his Crowns played an enjoyable set of 60s "Tex-Mex," polkas, etc...to an enthusiastic response. Joe played his chordless guitar out on the dance floor and danced energetically with organist Kris Cummings, whose swirling Vox organ provides the dominant impetus to their sound. Nothing profound here, mind you, but a raucous night of fun.

SUBHUMANS, JERRY'S KIDS, KIL SLUG (Channel, 5/20)

When you see Kil Slug's name on the bill, you know to expect a religious experience and that's exactly what it was. Relentlessly using a fog machine, the club was so foggy you couldn't see the band half the time. Listening to Kil Slug's slow, metallic compositions is like wading through molasses, but it's worth the effort. And, as Andy points out, the bass player was probably born with his hat and dark glasses on.

This was Jerry's Kids' first show with Dave Aronson on guitar and it had its moments of power as well as some sloppiness. Bob seems to be working twice as hard now that Chris is gone. "Satan's Toy" was an awesome display of guitar heroism by Bob. He had the throngs salivating at his feet during his solos. "Back Off" sounds like a winner, too. Time may be needed to iron things out.

The Subhumans certainly don't look like punks. In fact, vocalist Dick looks like a skinnier (!) Joey Ramone. Unconventional looks aside, their set was a mixture of speedy, aggressive (but not thrashing) British punk, combined with lyrics that don't mince words, whether talking about vivisection ("Evolution"), conscription ("Not Me") or the death of idealism ("Mickey Mouse Is Dead"). After awhile, a sense of sameness did seem to emerge, but it was a decent showing, overall. I like the fact that they are unconventional, both musically and in appearance.

SUBHUMANS

LINDY MENDES

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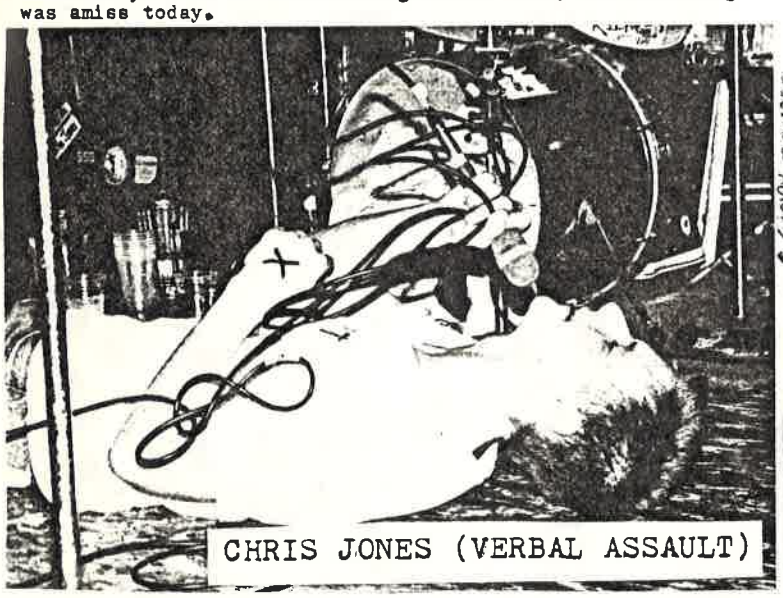
IAL DAY FESTIVAL (Living Room, 5/28)
while not as well-attended or as earth-shaking as the uary punk festival, this show still had its moments. I saw 8 of the 12 bands and here's a rundown on them:
ASION OF PRIVACY- This trio played dull, uninspired new-o pop. The most memorable thing about them are the bass yers pink shoes.
T OF ARMS- A combination of jazzy, funky and abrasive ma-rial. Their set was definitely not what I expected. Coat Arms' sound isn't really my thing and some of the com-sitions were annoying, but they are original at what they o.
EMEDIAL ATTACK- From Connecticut, this thrash band provided nothing out of the ordinary, but they have lots of energy. I think if they had better equipment, they'd sound better, but pretty gnarly, anyway.

SIEGE- Some sound problems, but Siege wailed away like there was no tomorrow. Kurt was sporting newly blonde hair. Kev was his usual maniacal self. They opened with cover of Venom's "Warhead." 2 new songs, "Two Faced," and, especially, "Questions" were powerful. Kurt got a shock from his amp and acidentally hit Kev with his guitar but both were more or less OK afterward. An electrifying performance. (I couldn't resist that one).

CANCEROUS GROWTH- Kind of a sloppy set from this bunch, as they debuted several new songs, the best being "Decide." The highlight came when the audience threw pennies at the band, in appreciation, at the end of the set. The money will roll right in...
THE NOT- Best set of the day. The Not played for a long time and were really pumped up, playing a set that burst with frenetic energy. These guys should do well on their tour and their record is really good, if you don't have it yet.
VERBAL ASSAULT- The addition of Tom Gorman on bass and Chris Jones just handling vocals was a great move. Chris exerts a strong presence and, musically, the sound is ripping and powerful.
POSITIVE OUTLOOK- Probably the weakest set I've ever seen them do and personnel changes are rumored. Positive Outlook have always been an entertaining thrash band, but something was amiss today.


CHRIS JONES (VERBAL ASSAULT)

PSYCHO, SORRY, OUTPATIENTS (Chet's, 6/1)
When you see a lineup like this, a good time is ensured and the results were not disappointing. The Outpatients are moving away from just playing thrash and starting to incorporate a diversity of styles, as well as an increase in the complexity of the musical arrangements. "Banners To Bridges" is a great song, incorporating pop influences on the guitar part. And Scott, wailing away on a bass almost as big as he is, could stare down anyone while he plays. The momentum of their set was hampered by problems with Scott's bass, but when they ironed those out, there was no stopping them. Sorry seemed to charge through their material double-speed tonight and palayed some new songs, including the opener, "Stop." What more can be said? Sorry continue to amaze. Psycho were really hot and this was the best gig they've done at Chet's in awhile. As an added treat, Mike Gitter did vocals on "Psycho." Some of their new killers include "Piss The Bed" and "Bondage." It's gigs like this that make the weekend worth looking forward to...

SONIC YOUTH, CHRISTMAS, VOLCANO SUNS, DREDD FOOLE AND THE DIN (Longwood Theatre, 6/2) by Jane
Volcano Suns were by far the best band of an evening of entertainment that can only be described as "loud" and "strange." Loud, because it gave me the worst headache I've ever had and strange because it was a theatre with seats- that everyone remained in. Dredd Foole, the "surprise guest", was great, but I was upset that they dropped the crying, sobbing nervous breakdown part of "Sanctuary." I guess real men just don't cry. Volcano Suns were harsh and loud in a tryly great way, and also told some cool volcano trivia. At last a band that has a unique sound that isn't wimpy! Christmas was "cute," but I had a distinct feeling that they are an inside joke and I just don't get it. By the time Sonic Youth came on, I was ready to inhale mega-doses of aspirin. They had a neat assortment of gadgets on stage, and now I think I know where the Sonic part comes in.

NEGATIVE APPROACH, DYS, PSYCHO, SORRY (Paradise, 6/16)
Sorry had kind of an off day. John was losing his voice and they seemed a little tired. Psycho, having just parted ways with vocalist Joe Glassman, performed as a trio and pulled it off fairly well. They weren't really into it, understnadably, but Denny's drumming sounded like it was going to drive through the floor. This guy has improved markedly over the past few months. The vocals were purposely low in the mix.
Make no mistake, DYS are now a power-metal band. But they have a dynamic, roaring and aggressive attack that's irresistable. Dave's vocals have adapted well to the new sound and Ross's guitar leads are shattering. This is music that'll tear your guts out. Power plus speed add up to an unbeatable combination. Some of their new killer tunes are "Loser" and "Graffiti." There was also a cover of Van Halen's "Everybody Wants Some." Someone should get the word out to Megaforce to sign these guys!
The new Negative Approach can't stand up musically to the old band and John's voice was completely shot. (John is the only original left). Still, it was fuckin' wild. New songs like "Tunnel Vision" and "Kiss Me Kill Me" destroyed, as well as old faves like "Nothing" and "Can't Tell No One." John's voice can still cut through with razor-like intensity and the bodies were flying all over the place. Good cover of Iggy's "I Got A Right" and lots of help on the choruses. The band needs some more time to get itself together. A new 7" EP is planned for later in the year, after their tour.

NEGATIVE APPROACH

PROLETARIAT, SORRY, VOLCANO SUNS (Chet's, 6/30)
A record release party for Sorry, even though Sorry ain't got a record out yet. But the Volcano Suns didn't want them to feel badly, so they brought along a "cover" of the forthcoming album, which will be titled "We Owe Everything To The Volcano Suns." The Suns, in between all their humor, are becoming an innovative and versatile band. They're moving out of the shadow of Burma and striking out in their own direction. Adding a second guitarist on some songs was a smart move, because it provides an added texture to their sound. Sorry were up to their usual ripping level. Not much else to write about them. Proletariat had kind of an off night, including the lamest version of "Religion" I've ever seen them do. Rick seemed to be twice as wired tonight but something was lacking. I suppose it could be attributed to the fact that they haven't played out for awhile.

EXPLOITED, NEUTRAL NATION, HOLY COW, THINGS GOING WRONG PEOPLE GETTING HURT (Living Room, 7/3)
Riot time, or should I say near-riot time as England's infamous Exploited took the stage at the Living Room. Those lovable mohawked lads, fronted by the irrepressible Wattie, spraying the audience with water, spit and who knows what and the audience giving it right back to him. There was no holding the crowd down, no stopping the stage-diving and Wattie almost got in a fight with the bouncers, calling them "wankers." The Exploited burst forth with a ripping, energetic and totally fun set, which had everyone singing along to "Dogs Of War," "Jimmy Boyle," "Daily News" and "Exploited Barmy Army." It was getting so frenzied that their set was stopped after about 1/2 an hour, but the crowd wouldn't leave, so Wattie led everyone in singing a rousing rendition of "Sex and Violence." Then, on the way back to the dressing room, the drummer set off a stink bomb. A perfect ending! RIP, hardcore at the Living Room (I would guess).

Neutral Nation also played a spirited set of pop-punk, and got an enthusiastic response. These guys are loads of fun and should have a tape out soon. Holy Cow are a blatant Bauhaus ripoff, but feature a very visual singer who has Peter Murphy's vocal inflections down to perfection. Some of the compositions had a Killing Joke edge to them, especially the drumming. Some of Holy Cow's songs are shattering, but others get annoying. The same was true with Things Going Wrong, People Getting Hurt, whose songs had an annoying post-punk, art damaged sound, with a PIL influence. Only about 2 or 3 of their songs held my interest, while the rest would have made a good ad for Excedrin.

KILLROY, POST MORTEM, ABORTION SQUAD, SIEGE, CANCEROUS GROWTH (Boston YMCA, 7/5)

The YMCA was a real sweatbox, but still a decent show. Cancerous Growth put in a fairly lackluster set, but that was because they showed up late (after getting stuck in traffic) and had to go right on. Frazzled nerves don't make for a good set. At least they finally got to do a Boston gig. Siege were pulverizing, but the guitar was too low in the mix. Rob was attacking his frums so fiercely, you'd think he was on the verge of an embolism. This was Siege's first Boston gig, too, and by the time they did "Conform," the dance floor was full. Savage stuff and a good response. New Hampshire's Abortion Squad played what I thought was the best set of the night. They've gotten a lot more ripping and powerful sounding in the past few months and some of their new songs, especially "Youth Attack, Part II" are absolute killers. Glad to see they got a good response. Post Mortem weren't all that hot. They do put on an energetic stage act and "Run Amuck" is a decent song, but most of their songs didn't leave much of an impression. Killroy played an enjoyable if not earth-shaking set. There's a bit of a British tinge to their sound, as well as a pop influence. Their set included fun covers of "Rockaway Beach" and "Wild Thing." The night belonged, ultimately, to Abortion Squad and Siege, who are emerging as really promising bands on the local scene.

SPINAL TAP, AUGUST (Channel, 7/7) by Metal Head

Hi gang. Well, I ain't had enough time to do a "Bludgeoned Ear" column this ish, but I figured I'd review this show, instead. This was the biggie we've all been waitin' for! Shit, when I heard Tap was comin', I was camped out at the Channel for 3 days before tix went on sale so I'd be guaranteed a ticket. August started this shebang off and they were a yawn. How unfuckinoriginal can you get, doin' a song called "Wanna Rock." These guys are funny, like Tap, only thing is they don t realize they're a joke. Time to hang up the leather, boys!

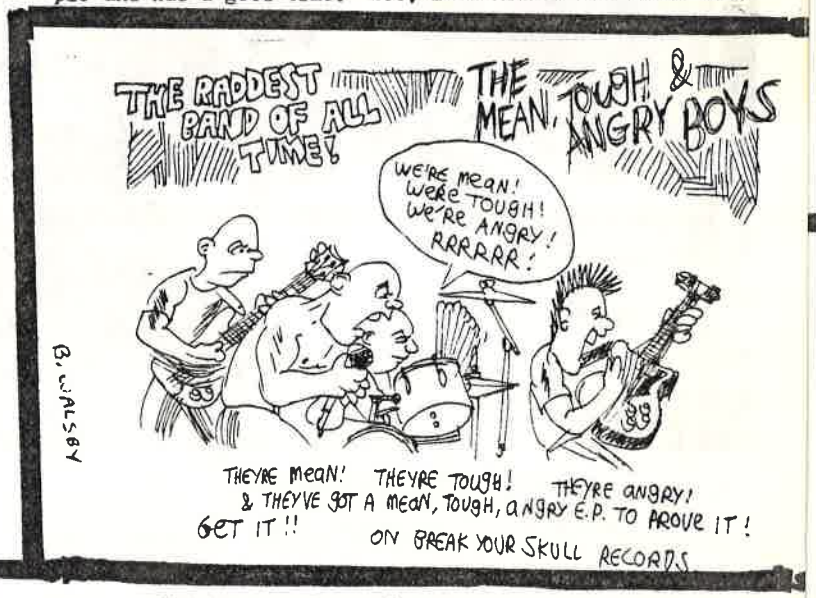
Tap were rockin', but it wasn't as awesome as I thought it would be. They played it kinda straight, none of the antics in the movie repeated here. It was straight ahead rock 'n roll. Still, all them basses on "Big Botton" sounded heavy!! "Christmas In Hell" tickles the 'ol funny bone, too. Derek was swingin' his bass around like a hatchet. The encore was ruling- a cover of "Rockin' Robin" and "All The Way Home," the first song Dave and Nigel ever wrote together, way back when. It was still cranked up to 11 on those Marshall stax. They had another new drummer, Mick Shrimpton's brother. Mick exploded on stage on the last tour and they lost his replacement, Mama, in Japan. Tap were rockin', but it wasn't the mind-blowin' phenomenon 'ol Metal Head expectin'. Oh well. It was bound to be a letdown after the movie 126 times like I have. Keep rockin', headbang

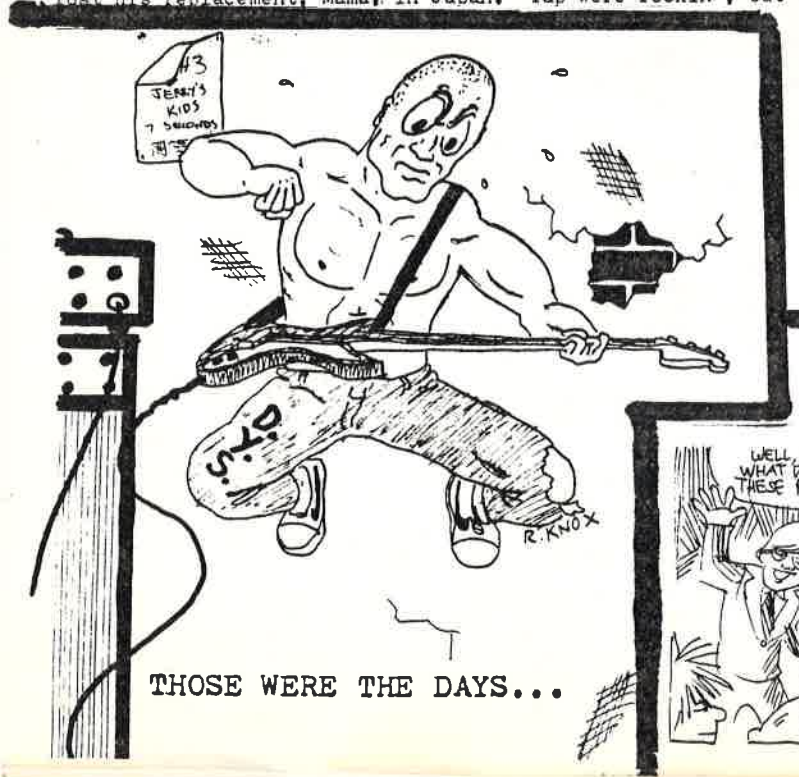
FU'S, BUSTED STATUES, ROCKIN' BOBCATS (Johnny D's, 7/7)

Another cool club, in the mold of the old Maverick's, and another place to take up the void left by the demise of Storyville. The club has a homey feel. The only disadvantage is the sight lines are poor, unless you're right up front. The Rockin' Bobcats are Bob Cenci's new rockabilly trio and these cats are real gone. I only caught a couple of songs of their impromptu set, but I've got a feline they're going to be hot. (yuk, yuk) Busted Statues played another typically hypnotic set. The Statues were as laid back and relaxing as the FU's were biting and aggressive. The FU's were up to their usual level of excitement. "Hurt You" is a new ass-kicker, and "Warlords" sounded good, too, especially Steve's guitar-god wizardry. What I'd like to know is where those people got the champagne confetti that they were setting off all night.

BAD RELIGION, ILL REPUTE, FALSE PROPHETS, THE GRIM (Cathay DeGrande, Hollywood, CA, 6/22) by Tina Kohler

The Grim played a fair set. The only thing that is vivid in my memory is that the drummer stopped in the middle of two songs and the band members politely communicating to him to "eat shit, dickhead, and play!" What they need is practice. The False Prophets ate shit. Generic thrash. Zzzzz....boring. Next was Ill Repute and, let me tell you pal, they ripped! Shredded! Raged! They were so hot! Mere words cannot describe this very intense set. Everyone sang and danced and shook their funky groove thang! Energetic and tight, they stole the show. A good solid sound. The guitarist was jumping up and the down and the singer stalked the stage with fierceness. This was one of the best performances by a band I've ever laid eyes upon. The rafters literally shook when everyone sang along with "Cherokee People." Can't rave enough. Go see this band when they come to your town. Keith Morris walked up to the stage and sat by the drums during the set. Proclaiming, between songs, "I'm so fucked up." Keith banged along with the drummer on the side of his drum set. Bad Religion were also good. I got a little pissed off, though. After Ill Repute, they put a bouncer on the stage. That was lame. Bad Religion were solid and had a good sound. The singer should get merits for singing and not shouting. It was nice to hear someone hold a note for a change. I didn't see one fight tonight, inside and out. This was a good gig. I met some cool people and had a good time. See, LA's not so bad after all.





THOSE WERE THE DAYS...

HAPPY & BALLY ON DONAHUE!

BY BRIAN WALSBY

RECORDS ... and TAPES

7 SECONDS-The Crew (BYO, 12")

Well, these Skeeno punks finally put out a record with good production and a record that has fully lived up to their potential. These 18 songs show a great deal of optimism, that the youth can make a difference. You can hear the optimism in Kevin Seconds' voice, which have grown more expressive with each release. There's a definite Youth Brigade influence on the "Boys in the Brigade" style choruses (with the 13 member "Heavy Duty Crew of 13 Boys Choir") but 7 Seconds play at a consistently faster clip than the Brigade. The lyrics are simplistic, but there is nothing wrong with the ideas espoused- anti-racism ("Colorblind," "I Have A Dream"), sexism and machismo ("Not Just Boys Fun," "You Lose") and unity ("Clenched Fists, Black Eyes," "The Crew"). 7 Seconds have come up with an album of driving, catchy anthems with a strong dose of food for thought. This is a band with it's head squarely on its collective shoulders and a big heart in the right place. ($5.00 to Box 67A64, Los Angeles, CA 90067)

VARIOUS ARTISTS-Something To Believe In (BYO, 12")

The second Better Youth Organization compilation brings together bands from the US and Canada and has a lot to recommend it. The Nils (Montreal) "Scratches and Needles" is one of the better songs I've heard in awhile, a perfect blending of power-chord driven punk and pop. Youth Brigade have a great new song, "Care," with strong lyrics and that stirring, trademark Brigade sound of cadence drums, roaring guitar and singalong choruses. DOA have a fun throwaway cut, a perky little summer tune called "Tits On The Beach" that rips off about every past summer hit. Young Lions, from Toronto, play aggressive thrash with a rumbling bass that sounds like thunder, great guitar noise and distorted production. Unwanted sound a little like Sorry on their track. Big Boys, Stretch Marks, Big Boys, Youth Youth Youth, SNFU and Personality Crisis all make decent showings, too. 7 Seconds' cut is kind of disappointing. They sound like they're emulating Youth Brigade, but the production is the best ever for them. The writing throughout the album is well above average and it does accomplish the BYO's "effort to communicate." ($5 to P.O. Box 67A64, Los Angeles, CA 90067)

RATTUS-WC Rajahtaa (Propaganda, 12")

Yet more pile-driving thrash from Finland. Rattus' new album doesn't let up for a second, a never-ending blitzkrieg of thundrous speed. The vocals are less harsh and utilize more inflections than some of the other Finnish bands. Even if you don't understand the lyrics, the music still stands up on it's own. Along with Riistetyt and Terveet Kadet, Rattus are definitely one of Finland's best. Worth checking into. (Propaganda Records, Box 393, 00101 Helsinki 10, FINLAND)

ICONOCLAST (cassette)

Iconoclast are a political thrash band from California. Most of their songs are about the horrors of nuclear war. The music is, for the most part, pretty riveting and the vocals are snarly. They've been called Crucifix clones, but that's not entirely true, although their sound does owe a little to early Discharge. My tape included two live tracks from the Flipside video that shows Iconoclast to be a powerful live act. "Battlefields" and "Not Me" are two of the better ravers here. It's worth the two bucks. ($2 to Havie M.,417 Hagar St., San Fernando, CA 91340)

HUSKER DU-Eight Miles High/Masochism World (SST,7")

This should be the single that breaks Husker Du to a wider audience. If not, there's something seriously wrong with radio programmers. Husker's cover of "Eight Miles High" is a highly credible update of the Byrds' 60s psychedelic classic. Bob's vocals are getting more expressive and the guitar, bass and drums jangle and dart around each other, creating a dynamic patchwork of sound. The flip is a poor live take of one of their better new songs. "Masochism World" is a herky-jerky song with lots of strange stops and starts. Only a studio version of "Masochism World" will be on the upcoming "Zen Arcade" album, so get this single. ($2.50 to P.O. Box 1, Lawndale, CA 90260)

SEPTIC DEATH-Need So Much Attention (Pusmort, 12")

(How Pushead might review his own record) Hell and brimstone fury from the fiery depths of the Puszone. Shrieking bursts of guitar bombast, armageddon-like drum rolls and the voice of the Pus, himself, sinisterly growling out these tales. Devastating thrash that pummels you with a merciless assault and slow, nightmarish passages, from the inner recesses of the subconscious. Septic Death's album is like a Pushead drawing come to life, all of those strange creatures suddenly emerging from his canvas. There's some social commentary in between, too. Great cover art by Pus, Rudimentary Peni's Nick Blinko and XNO. An aural comic book. (2713 Kerr, Boise, ID 83705)

NIP DRIVERS-Destroy Whitey (New Alliance, 12")

This band is sometimes treading on dubious ground, lyrically ("Nips Get Pissed," "Nip Driver") but the Nip Drivers' EP provides some entertaining moments. "In This Room" stands up well, musically and lyrically and "You Need Us" and "Cindy" (both with hilarious vocal inflections) are certain to amuse. "Dog and A Cow" is a fun country ripoff. There's some catchy punk/thrash riffs to be found so it's worth at least one listen. (Box 21, San Pedro, CA 90733)

WHITE PIGS (Swinch Kwilsen, 7")

Not too shabby a debut for Connecticut's White Pigs. Brian's vocals are extremely rough and angry and there are some really potent thrashers to be found- "Victims" and "Early Grave" seem to stank out. The mid-tempo "New Life" also kicks some serious butt. The ideas aren't terribly original, but the White Pigs' rough and tumble sound stands up on its own. (Box 18333, E. Hartford, CT 06118)

ILL REPUTE-What Happens Next? (Mystic, 12")

From Oxnard, California, the land of no toilets, comes the second release for Ill Repute and this disc thrashes so viciously it'll knock your socks off. The guitars are loud and ripping. Vocalist John Phaneuff rants and raves like a spoiled brat and the songs are memorable. Their sound reminds me a little of the early FU's. There's an awe-inspiring cover of Paul Revere's "Cherokee People" that starts off straight, then thrashes out. "Book and Its Cover" has a gloomy sound to it. Some straight edge sentiments come through on "Did I Have Fun" and "Fill 'Er Up"- kind of surprising, coming from California. It's the inspired playing throughout and the hookiness of the material that makes this album such a treat. (6277 Selma, Hollywood, CA 90028)

RAW POWER (BCT, cassette)
Raw Power is right and these Italian thrashers certainly have no shortage of it. 42 songs in 55 minutes, about half done in the studio and half done live last December. Raw Power roars through their songs like nothing can stop them. Some of the vocals are done in English, most in Italian. The band features two vocalists and one shrieks like someone's tearing his throat apart. Decent sound quality overall. This is thrash that'll pin you to the wall, so get this tape now- it's only $2!! (P.O. Box 16205, San Diego, CA 92116)

STRETCH MARKS-Who's In Charge (Head Butt, 7")
This record isn't that new, but my pal from Canada, Gubby, was nice enough to send along a copy and I'm glad he did because this EP is mighty fine. Stretch Marks have a raw, thrashing sound with some clever touches, like the doomsday acoustic guitar intro and bridge on "Barren Cities" and the sick heavy metal lead on "Sik Pleasure." "Dog's World" is a riot, with barking on the chorus (no shit!). "Professional Punks" shows a sense of humor, too, as well as a sharply-pointed cynicism to those who want to be punks for personal economic gain. "Force Fucker" and "Sik Pleasure" explore the macho male sexuality that seems to be so pervasive. The sleeve is great, with a funny drawing of our beloved world "leaders" and some friends. (P.O. Box 131, Station L, Winnipeg, Manitoba, CANADA)

BROKEN BONES-Crucifix (Scarlet, 7")
The second offering from Broken Bones doesn't indicate any real progression nor are the songs terribly different from each other. The 3 songs are all loud and fast punk-metal thrashers with plenty of guitar flash from Bones. Nobby seems to be gaining in confidence as a singer. It's not quite as powerful as their first single but Broken Bones have their sound down pat and it should please Discharge/GBH fans. (Info-13 Thorndyke St., Shelton, Stoke-On-Trent, ENGLAND)

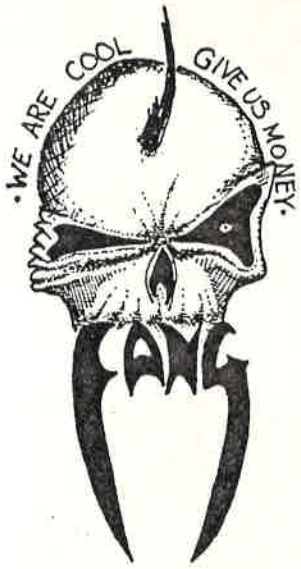
BEGINNERS ONLY (cassette)
Beginners Only's 2 songs are semi-successful garage pop. "Learn To Think" sounds like a pop band trying to do thrash, but the results are pretty good, with a catchy melody and good stops and starts. "The Act" is less successful because the guitar just doesn't have enough bite. It's pop without power. Beginners Only are potentially interesting if their sound moves in the direction of "Learn To Think." (12 Cloverhill Dr., Chelmsford, MA 01854)

FLIES-All Hung Up/How Come (Conflict, 7")
The Flies' single has a nice mid-tempo 60s sound on both tracks and acidy, Dylanish vocals by Nat Freedberg. Those ringing guitars come shining through on each tune and Clint Conley adds electric sitar on "How Come." "How Come" has a Byrdsy feel and the sitar meshes in perfectly with the jangly guitars and thumping bass. Real nifty! (Gerard Cosloy, 9 Jeffrey Road, Wayland, MA 01778)

DISCHARGE-The More I See/Protest and Survive (Clay, 7")
The final Discharge recording with Garry and Fooch, "More I See," is pretty disappointing. It's a recycling of the riff from "In Defense Of Our Future" and Cal's vocals are simply horrible. "Protest and Survive" is fuckin' brilliant, though, a cut from their album "Hear Nothing..." that shows how much better Discharge were when Bones was their guitarist. Save up and buy the album.

J.F.A. (Placebo, 12") by Andy T.
To put it bluntly, I think J.F.A. suck. They're totally incapable of playing a mid-tempo song, never mind thrash. Yet they try to bullshit us and play what they consider hardcore music. Well, fuck 'em, why don't they stick to playing good beach tunes like "Standing On The Verge" or "Tent Peg" and forget hardcore? Music for all you he-men who skate without pads and helmets.

FANG-Where The Wild Things Are (Boner, 12")



More warped musical visions from Berkeley's Fang, who you may remember provided the wheels on them of '83, "Landshark." Sam Stymytown a/k/a Slammie has an unusual voice- whether braying away like an animal on "I've Got The Disease" and "Road Kill" or moaning in erotic delight during "Suck and Fuck," punctuating his flat monotone with shrieking, insane laughs and barfing noises. The guitar is droning, screeching and metallic. Tunes like "With Friends Like You" and "Road Kill" steamroller the listener with a steady mid-tempo to fast, but devastating attack. There's also the metallic bludgeon of "Berkeley Heathen Scum," with an awesome guitar lead by Tom and Sammy's sinister growl. The lyrics are truly the work of a depraved mind-there's stuff about bestiality ("Disease"), drugs and being a TV star. Plus, a great cover drawing that rips off the Maurice Sendak book of the same name. Definitely a wild rumpus. (2146 Boner St., Berkeley, CA 94702)

MISFITS-Die Die My Darling (Plan 9, 12")
A pretty mediocre release overall for The Misfits. "Die Die My Darling" doesn't do anything for me at all. "We Bite" and "Mommy Can I Go Out and Kill Tonight" have their moments, but it's not enough to make this disc worthwhile. And at $6 for 3 songs, it's the ripoff of the year. Too much horror business!

KSK-Sense Of Humor (cassette)
KSK mix it up a little on their first cassette. Most of the first side is standard thrash, although "Fist Full Of Pills" is more mid-tempo and has a bit of an Iggy influence. "Batman" and "When/United" are pretty riveting. The flip is more experimental, including some excursions into avant-noise, but some of it is successful. "Orgy At The Bradys" is hilariously depraved. The reggaeish "Too Crue" has good lyrics. "Bored Rich Kids" starts off with a funky bass solo and then careens into vicious thrash. KSK show potential. ($3 to Steve Davis, 34 Harness Lane, Sudbury, MA 01776)

DISARRAY (cassette)
Another tape from Disarray, this one containing live and studio material. The first side, mostly live tracks, is more successful. "Execution of A Chicken" and "Geeks Night Out" shows the band playing in a speedy style along the lines of Husker/Burma. "Down At The Mall" has a Flipperish melody line, with a ripping, noisy guitar sound. "Lemmings Hear You," a studio track, is slow, textured and hypnotic. As for the other side, the material doesn't hold up as well, except for the epic "After A Fashion," a driving hard-rock/progressive influenced song that manages to stay interesting for the entire 8 minutes. Some decent stuff, but not as killer as the other tape I reviewed in SP #9. Disarray have since disbanded. (c/o Woodburn, 3 Pleasant St., Middleboro, MA 02346)

PAJAMA SLAVE DANCERS-Problem With Sects (cassette)
The second cassette by WMass' PSD doesn't quite match the manic pace of "All U Can Eat," but anyone with an appreciation for the zany and satirical should be able to get into this. It's perfect for parties, anyway. Dave Monti is now the lead vocalist, replacing Dave Berndt. There is, again, a myriad of musical styles, with several surf songs by Squad Car who, according to the liner notes, are "uncanny lookalikes of PSD" and a few guest vocal appearances by Old Blind Lemon Pledge, who warbles blues-rockabilly ("Cadillac Race"), crotch rock("I Want To Make Love To You") and even greens ("The Greens")! That zany sense of humor comes through on "Defreeze Walt Disney," "Dangerland" and there are some well-aimed barbs about American consumerism ("Platinum Rule," "Ronald McDonald and Me"), not to mention the anthem "Thank God For College Radio" (amen!). All this and another song book to boot. You can always count on PSD for a good time. (10 Belden Drive, Westfield, MA 01085)

MANIFEST DESTINY (Mystic, 12") by Andy T.
Mystic has sure flooded the market lately. This EP is not that bad. Musically, it's your basic California thrash without much of the now-annoying metal tinge. Lyrically, it seems more political than most L.A. stuff. It has a cool cover and I like the band's name. So, overall, I'd say try it, you'll like it. (6277 Selma, Hollywood, CA 90028)

S.C.L.-Change Today (Enigma, 12")
This album marks the return of TSOL. A lot of things have changed. Gone are vocalist Jack, drummer Todd and the keyboard-driven approach of the last album. TSOL are back to a four piece, with ex-Joneses drummer Mitch Dean and new vocalist/guitarist Joe Wood now in the band. TSOL have sounded different on each release and this is no exception. TSOL's new approach is more stripped-down, with a steady rhythm section and lots of mellifluent guitar chords. In the center of it all is Woods' throaty, guttural vocals that have been likened (not inaccurately) to Jim Morrison. His vocals have power and they are definitely the biggest plus for the new TSOL. The new album is a melodious, yet riveting mixture of songs, with lyrics mainly concentrating on broken, decaying relationships. The standout cuts are "Just Like Me," "It's Gray" (both featuring powerful and haunting melody lines, a strong backbeat and killer vocals on the choruses) and "American Zone," with poignant lyrics. "How Do" is a pleasant diversion, a laid back country-blues song with hickish vocals by Ron Emory. TSOL have definitely matured and have soared out of the fire like the phoenix.
(P.O. Box 2896, Torrance, CA 90509)

SMASH PATTERN (cassette)
Moving Targets were one of the best new bands in Boston last year and when they broke up, I was curious to see what guitarist/vocalist Kenny Chambers would be doing. Well, here is Kenny's new band, and believe me, the results are not disappointing. On the contrary, Smash Pattern are, to borrow a phrase, a band that could be God! They take the melodious/thrashing sound of Moving Targets and continue in the same vein, but the songs pay more attention to melody. Smash Pattern create a wash of sound and a swirling rush of adrenalin on this 11 song tape. The guitar work is stirring and charged and makes much use of phasing. Kenny's vocals are sweetly expressive and become part of the sound instead of dominating it. The bass playing by Scott Towne carries the melodies and Chuck Freeman's drumming is innovative. He sounds like a powerhouse on "Blind" and "No Soul." Two of the many highlights are the gorgeous instrumental "Travel Music" and "Offer," a slower 'ballad' with balls. The chord progression from "Less Than Gravity" even subtly appears for a fleeting second in the song. When these guys start playing out live, they should go over in a big way.
(195 High Street, Ipswich, MA 01938)

VARIOUS ARTISTS-The Ax/ction Compilation (cassette)
This 41 song compilation rounds up 16 bands from around the country. The results are a mixed bag, ranging from generic thrash to some truly killer material. The now-defunct Mox Nix's songs are pile-driving, aggressive thrash and anyone that covers the "Green Acres" theme deserves an A for effort, especially such an inspired trashing as this one. Cancerous Growth make a fairly decent showing. NOTA play better than usual thrash on "Moscow" and "Riot City," while "Night Stick Justice" sounds like Johnny Thunders-style punk- sloppy, but brimming with energy. The Lepers also have a very original sound that transcends the typical. The Annoyed's "Do Drugs" is a zippy old-style raver, with grungy, razor guitar. Suburban Mutilation, led by the psychotic Rev. Nørb Ugly, roar through their material with vicious glee. There are also some funny little comments that interrupt "Riot In Da Streets." Psycho's 4 tracks shred, especially "How Much Longer." Eat The Rich are funny, but somewhat generic. Menstrual Cycles aren't too bad. The other bands don't really have much out of the ordinary to offer. (No System, who I play bass for, have one track, "SAT".)
($4 to Ac/xtion Records, Box 57, Kenmore Station, Boston, MA 02215)

SHANGHAI DOG-Clanging Bell (Shanghai Dog, 12")
"Work Will Set You Free" is one of the most cutting work songs I've heard in awhile and the lyrics really struck a responsive chord. The EP swells with an abundance of poignant, thought-provoking lyrics and the musical attack is muscular and versatile. Doug Andrews is an expressive vocalist. Vancouver's Shanghai Dog mixes up the styles, including pop ("Clanging Bell") and driving post-punk ("The Closet"), and trying to put a label on their music is unfair. My only hesitancy is that it occasionally veers towards mainstream rock. I really like the band's sentiments, though, and there are some innovative musical arrangements, especially on "The Closet." Two of the members used to be in The (Canadian) Subhumans.
(550 West 6th Ave., Vancouver, BC, CANADA)

PERSONALITY CRISIS-Creatures For Awhile (Risky, 12")
Overall, a pleasing album from this Canadian band. The two-guitar attack is crackling and PC's most distinctive aspect is Mitch Funk's deep, gruff and throaty vocals. His style sounds as though the vocal track is slowed down to 2/3 speed. There's a strong emphasis on a heavy-metal guitar style, but some songs are straight-ahead speedsters ("Advocate," "People In Glass"). "Tyrants" has a sophisticated hard rock arrangement. In fact, there are several innovative musical structures. Throughout the album, Funk's lyrics tell stories, whether about dreams or people met along the road of life. A few tracks miss the mark, but it's mostly potent stuff that certainly doesn't suffer from a lack of imagination.
(2339 3rd St., San Francisco, CA 94107)

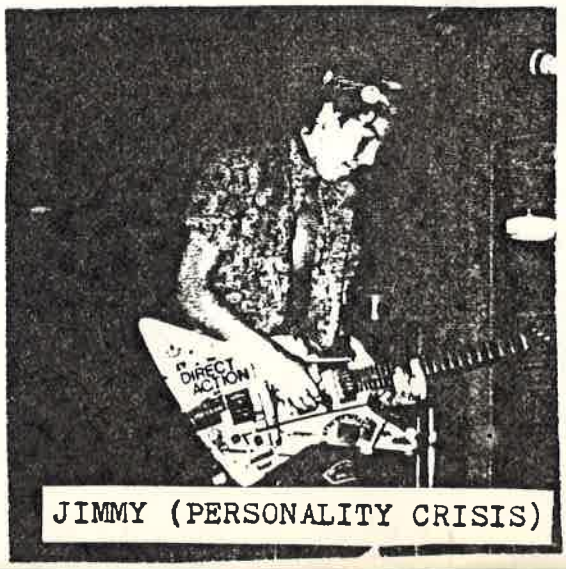
BAD POSTURE (Church of Tweak, 12")
Snarling metal punk in a decidedly humorous vein is the story on Bad Posture's EP. Vocalist 4-Way shrieks like someone's pulling on his balls and you can't help but laugh at songs with titles like "Time For Smack," "Kill The Peace" and " God Damn Motherfucker Son Of A Bitch," which is redone for this album with a heavy metal style intro. Lots of meaty guitar and a truly depraved approach (not to mention the sick cover drawing) add up to a winning effort here, so crouch over your stereo and give it a listen. (170 East 2nd St., New York, NY 10009)

HATES-Panacea (Faceless, 12")
The Hates' music is an amalgamation of punk, pop and thrash with an emphasis on a more melodic than riveting guitar sound. A few tracks connect- the catchy "Punk 1201" and "Cut The Shit" are listenable pop/thrash and "This Year's Model" has a decent mid-tempo melody line. Aside from that, though, there isn't too much notable or memorable material to be found on this 12". (Christian Arnheiter, 4200 W. 34th Street, Box 132, Houston, TX 77092)

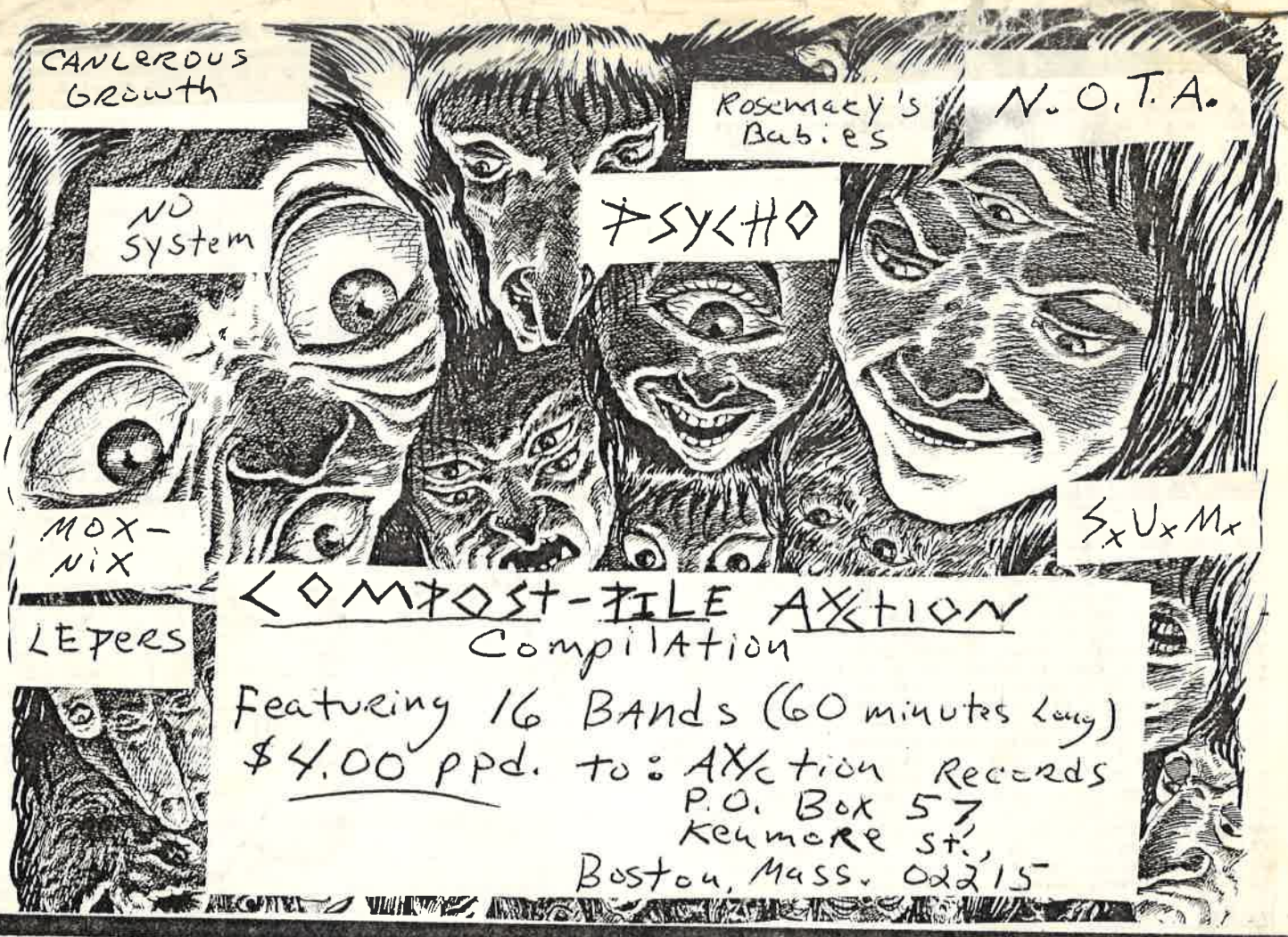
R.E.M.-Reckoning (IRS, 12") by Jane Simpkin
This is not the record to buy if you re expecting ear-splitting guitar solos and dizzyingly fast and furious muzak. I was a bit apprehensive when I bought this because a large sticker on the front proclaimed this to be the numero uno album of the year, according to such and such corporate music mags. Now, I wouldn't agree with the #1 stuff but this is a good album; even my mom likes it. It's a bit more subdued than "Chronic Town" and less poppy than "Murmur" but still great. My fave songs are "Second Guessing," "Little America" and "South Central Rain." What are yours?

ECHO AND THE BUNNYMEN-Ocean Rain (Sire, 12") by Jane
In my opinion, if you dislike Echo and The Bunnymen, you deserve a frontal lobotomy. If you like/love Echo and you don't like/love this record, consider yourself a candidate for the same operation. "Ocean Rain" is amazing, beautiful, godlike and 100 other positive adjectives. If you only buy one album this year I beg, plead, insist that you get this one. Mack and the boys have done it again. If anyone out there needs uplifting, cheering up, etc..., trust me, listen to"Ocean Rain" and you'll feel like <u>living</u> again. I know I did.

VICIOUS CIRCLE (cassette)
The first tape from one of Rhode Island's best smokes! Vicious Circle have an aggressive, up-tempo thrash style, somewhat like Graven Image and the playing is skillful and tight. Al's expressive vocals soar over it all. VC also throw in some variations, including a funky dance-beat on "Reaganomics" and a reggae break at the end of "My Life, My Rules." Good lyrics, too, about straight-edge, punk stereotyping and violence. Also included is the humorous "Skate Death," about ending it all because all the pipes and skate spots are gone. Sound quality is kind of muddy, but that doesn't diminish too much from this tape's power. Recorded at the Matrix Studio, which drummer Doug Ernest encourages other bands to consider utilizing. Watch for a possible Vicious Circle/ Verbal Assault 12". ($2 to 86 Maple Ave., Middletown, RI 02840)



JIMMY (PERSONALITY CRISIS)



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